NEWS AND COMMENT OF CONCERT AND OPERA

About Pianoforte Playing

Harold Bauer's Views on the Mechanics of the Art—A Letter and a Word of Comment

To the Editor of The Tribune.

of Music," Harold Bauer writess "In order to study intelligently

sounds at its best in a small hall. In a large one its worst characterful of all the instruments, truly beautiful playing does not call upon its limits of sound, but makes it a medium of fine and delicately shaded

control of the "after-tone," he adds: 'Each note he (the pianist) plays his instrument by a hammer. He can only approximate a legato style to Liszt's own

ous fact may be unwelcome to the habit of idealizing his instrument. He, and a large portion of the public with him, likes to think of the piano as the "king of instruments." true legato) rather less mechanical makeshift for a musical instrument, popular not because of its musical qualities than because of

its convenience. One might say, in moments of generalization, that all -those who recognize the limita-Mr. Bauer's dictum that half the business of the pianist is to conceal the defects of his instrument. sheer physical vibration of the heard Liszt and is forced to deduce the style of his playing from playing of some of his pupils feels convinced that Liszt similarly felt no obligation to apologize for his instrument, that he regarded the thumping of the hammers as an asset rather than as a liability, and as for legato was content to create the illusion of it by means of sensuous melody, instead of making up his mind to do without it. Apparently the noisy school of playing, which forced the piano to its utmost, was overwhelmingly popular in the first half of the nineteenth century. Chopin, of course, was noted for precisely the contrary qualities, for the snavity of his phrasing, the gentle, liquid character of his legato, the pearly softness of his fiorituri. But Chopin was never a popular virtuoso, Similarly Field, who cultivated the poetic style of playing, was never comparable in popularity with Herz, Kalkbrenner and Last

Altogether it would annear that the art of pianeforte playing, like composition, suffered in the '30s from megalomania. The sane ideal which Mr. Bauer sets forth so clearly has had a hard fight to make, and is only now coming to wide acceptance. Of all the eminent pianists now before the public, probably not a third of them accept Mr. Bauer's premise.

Mr. Godowsky and Mr. Ganz stand as foremost examples of that tradition which prefers to take the piano as it stands, thumping and all. And nothing short of their amazing technical virtuosity and meticulous professional honesty could make their playing acceptable to the present generation. The "pounder" has an uphill fight these days.

Mr. Paderewski is the foremost example of that tradition in pianism, which, while forcing the piano to its utmost limits, still glorifles it with the romantic glamour of warm tonal beauty. No one seeks to belittle his genius while calling attention to the excesses of which he is sometimes guilty. But one must confess that a large share of

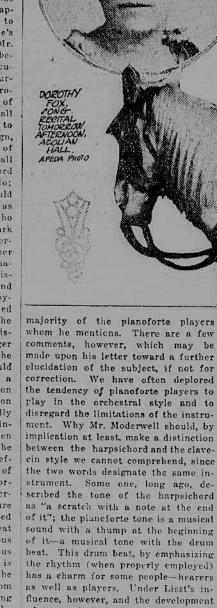
If one had the opportunity, like Sir: In his introduction to the vol- the princes of Mozart's time, of apume on Chamber Music in The Art pointing a planist in ordinary to choice would hardly fall upon Mr. crave the tonal magnificence of the come to feel that grandeur is a could reproduce any orchestral efmusic a prievous wrong. His ormust be struck from the strings of | chestral ideal of pianism has perfruitful work for the ordinary planist in proceeding from qualities which the piano has, rather than attempting

> this more discreet type of playing is cause it is predicated upon the very of the old virtuosi and have overshowed how varied and colorful the most intimate of pinnism can be made. Yet most of the De Pachmann values in planism can be retained in interpretations of more imposing outline. Miss Novaes offers an admirable example of the emotional and pictorial warmth which can be attained without attempting to transcend the natural limitations of the planeforte.

And, finally, if little that is of worth in modern piano music is lost in accepting the Pauer premises, a vast quantity of the older keyboard music, written for clavichord and harpsichord, becomes possible again. Mr. Dolmetsch pave us only a glimpse of the beauties of this music, and Mms. Patorna, playing on her clavecin with the musicians of the instruments Anciens, only wheta the appetite a little more. It is not to be expected that harpsichords and clavecins will be cultivated much in large modern concert halls. But the music written for these instruments, and the music such as that of Beethoven and Schubert still bearing the marks of the harpsichord tradition, comes back to new life when played after Mr. Bauer's manner. Mr. Lortat, playing at Acolian Hall the other day with Mr. Thibaud, revealed beauties in Mozart which are rarely brought out in our concert halls, For he is of the school to which Mr. Bauer belongs. He works intensively, in the lower scale of dynamics and color which he has accepted, and makes eloquent the subtleties of beauty which are invariably missed by the planist who is forever thinking of the orchestra.

Mr. Bauer's art, it may be granted, is in some degree the art of mingrandest fresco. Only one needs a good eye to see all that is there. HIRAM K. MODERWELL.

Mr. Paderewski's popular triumph is munication printed above are, to a ary 6, with Erno Rapee conducting. a picturesque figure playing in a is allowable, for a generation past; and chestral number. Mr. Rapee was the genius as his, but perhaps the quali- ciate others will be abvious to the Madelcine d'Espinoy, of the Opéra ties which are reculiarly his own readers who have followed the criti- Comique, Paris, will sing the "Miserere"



sound with a thump at the beginning beat. This drum beat, by emphasizing the rhythm (when properly employed) heart," and the style of composition as well as of playing has kept pace with the development of the instruproduced in equal variety. It may existed before the pianoforte became ceptance much of the pianoforte to disclose the beauty of Bach's music as it was before, under the influence pass into limbo, simply be- of Liszt, it became sophisticated to meet the supposed requirements of the pianeforte of to-day. The best answer to Liszt's pretensions of ability to rewould be a small loss. Even admit- produce the effects of an orchestra which I can recall was that made by overwhelming majority of the excel- | the Andante in Mozart's G minor symlent music in piano literature is at | phony and I will believe him." Some least as valid in the discreet style as | day, it may be, we shall again have an in the orchestral. Chopin's most instrument like that for which Becsplendid Polonaises are as martial thoven, for instance, composed his again hear the sonatas as he conceived them and as they sounded when he played them, before he, too, began to belabor the pianoforte in an effort to hear them with his physical ear.

As for Paderewski, though he has frequently made the judicious grieve because of his abuse of the pianoforte, the charm of his playing, let us say, of Beethoven's last sonata, is due not. at all to his personality, but to his incomparable exposition of the sublimated poetry of the composition, the music qua music, almost in defiance of the stylistic requirements of the instrument. At his best Mr. Paderewski is the greatest of our pianistic poets, by reason of his assimilation of the asthetical and emotional contents of the music which he plays (the most of it, at any rate), and the manner in which he vitalizes it with his own emo tions. As for color, has any one found a lack of it in variety, beauty, justness of distribution, in his playing? Is there want of analytical exposition in his performance of the classics? Let him pound out the Rhapsodies of Liszt if he wants to; most of them were made to be pounded so that the sparks

A query as to facts: Did Mr. Dolmetsch teach us anything about harpsichord playing? I once had him show me the mechanism of the instrument which he brought to America, but the person who played upon it for the delectation of the public was first his wife and afterward that wife's suc-H. E. K.

At the Rivoli and the Rialto

At the Rivoli this week Hugo Riesenfeld will conduct the orchestra, which will play "The Dance of the Hours," from Ponchielli's "La Gioconda," and "The Soldiers' Chorus," from Gounod's "Faust." The Rivoli Chorus will he inture. But a miniature may have | heard in the latter number and will color as varied, contrasts as strik- also sing with Gladys Rice "Thy Love ing, modulations as rich, as the Is Thine," from "The Queen of Sheba," by Goldmark. Alberto Bachman, concert master of the orchestra, will play "Air Varie," by Vieuxtemps.

Suppé's "Pique Dame" will be the Mr. Moderweil's views in the com- overture at the Rialto the week of Januthe triumph of what the public calls large extent, in harmony with The Selections from "Sari," by Emmerich "personality"—the tout ensemble of Tribune's critical traditions, if the term Kalman, will be given as an added orpicturesque figure playing in a picturesque manner the most highly co.ored music available. There will never they are printed without cinendations. That they exalt some players somewhat unduly and depresent the players somewhat unduly and depresent the players of the players have a less exalted rating to-day cisms of this journal during all or a from "Il Trovatore," accompanied by than they had ten years ago.

portion of the period covered by the the Rialto male chorus.



The Week's Programmes

SUNDAY	Oh Sheep, Why Dost Thou Leave Me?
Concert by the Philharmonic Society, Carnegie Hall, 3 p. m.: Osecture, "In Spring," Op. 26. Set Vendicata Assal, from "Historah" (for barytone and orchestra). Meserbeer Louis Graveire Whithorns Sumber Song Whithorns Sumber Song Graveire (First time in New York) bayle Hawatha's Viston, from "Hiswatha" (for harytone and orchestra). Louis Graveire Colorlige-Taylor Symphony No. 2, in Emilior, Op. 27. Rachmanthoff	Someon Mand Morral SI, "Roteltoda" Hand Morral SI, "Roteltoda" Hand Morral SI, "Roteltoda" Hand Morral SI, "Roteltoda" Hand Mr. Polah Automno Mr. Polah Gabriel Fau Ideale Go. Cease Thy Sighing Rachmanino Hear Not my Love Rachmanino Mr. McCormack Rachmanino Mr. McCormack Saint-Saët Caprico Mr. Polah Wientawsi The Lakam Levo Song Arranged by Hagh The Rard of Armagh Arranged by Hugh The Rard of Armagh Mr. Polah
Song recital by John McCormack, assisted by Andre Polah, violinist, Hippodrome, 8:15 p. m.:	Waves at Play Mr. McCormack Spanish Dance Pablan Rehre The Last Bour A. Walter Kraim When the Dew Is Falling Edwin Schneide

Calendar for the Current Week

SUNDAY—Carnegie Hall, 3 p. m., concert of the Philharmonic Society;
Aeolian Hall, 3 p. m., concert of the Symphony Society; Metropolitan
Opera House, 8:30 p. m., popular concert: Hippodrome, 8:15 p. m.,
concert by John McCormack; Princess Theatre, 3:15 p. m., concert of
chamber music by the Zocilner Quartet; City College, 4 p. m., free
organ recital by Samuel A. Baldwin.

MONDAY — Metropolitan Opera House, 8:15 p. m., opera in Italian, "Marta":
Aeolian Hall, 3:15 p. m., song recital by Dorothy Fox; 8:15 p. m., organ
recital by Joseph Bonnet; Academy of Music, Brooklyn, 3:30 p. m.,
organ recital by S. Lewis Elmer; 8:15 p. m., lecture recital on "The
Most Modern Songs" by Nicholas Douty.

TUESDAY—Acolian Hall, 8:15 p. m., concert of chamber music by the Margulies Trio; Carnegie Hall, 8:15 p. m., concert for the Humanitarian Cult; Princess Theatre, 3 p. m., concert by Mme. Namara and Herman Sandby; Brooklyn Opera House, 8:15 p. m., concert by Mme. Melba and others.

WEDNESDAY Metropolitan Opera House, 8 p. m., Italian opera, "Aida"; Carnegie Hall, 8:15 p. m., Philharmenic concert in "The Evening Mail" Home series; City College, 4 p. m., free organ recital by S. A. Baldwin; Academy of Music, Brooklyn, 4 p. m., lecture-recital on the programme of the Boston Symphony Orchestra by W. H. Humiston.

THURSDAY—Metropolitan Opera House, 8:15 p. m., French opera, "Marouf"; Carnegie Hall, 2:30 p. m., concert of the Symphony Society; 8:15 p. m., concert by the Boston Orchestra. FRIDAY — Metropolitan Opera House, 8 p. m., opera in English, "Saint Elizabeth"; Carnegie Hall, 2:30 p. m., concert by the Philharmonic Society; Aeolian Hall, 3:15 p. m., concert by the Misses Mixter; 8:15 p. m., violin recital by Sascha Jacobsen; Brooklyn Opera House, 8:15 p. m., concert by the Boston Orchestra.

concert by the Boston Orchestra.

SATURDAY—Metropolitan Opera House, first performance, Mascagni's "Lodoletta"; 8 p. m., Italian opera, "La Bohème"; Aeolian Hall, 11 a. m., concert for children by the Symphony Society; 3 p. m., pianoforte recital by Ossip Gabrilowitsch; 8:15 p. m., concert by F. Sonin and A. Kaufmann; Carnegie Hall, 2:30 p. m., concert of the Boston Orchestra; 8:30 p. m., concert by the Philharmonic Society; Columbia College, 8:15 p. m., concert by the New York Chamber Music Society.

At the Metropolitan

Gatti-Casazza Offers Mascagni's "Lodoletta" as the Third Novelty of the Season-Story of the Opera

"Lodoletta," the latest opera by Pic- | to autumn. Flammen has taken Lodotro Mascagni, which had its premiere letta as a model, and her picture is last spring in Rome, will be given for about to receive the finishing touch. the first time in America next Satur- It saddens her to think the day afternoon at the Metropolitan pletion means the departure elty so far presented this season by that the villagers and their children General Manager Giulio Gatti-Casazza. resent the presence of this The plot of the opera, in which the and regard the innecent composer is said to have gone back to with suspicion. Giannotto makes a the simpler, more spontaneous style of fruitless appeal to her. He tries t his "L'Amico Fritz," is based on explain why the children mocs Flam-Ouida's one-time popular romance, men and avoid her. Then it is that

title rôle, that of a little Dutch village hesitates about leaving for Paris maiden. Mr. Caruso, who has ap- whence the ban against him has been peared in the opera in Buenos Ayres, raised, she begs him to go. Yielding Montevideo, Rio de Janeiro and Sao to the prompting of his better self he Paulo, will have the role of Flammen, flees temptation. fate. Others in the cast will be Mr. It is New Year's Eve, and he and hi Amato as Giannotto, Mr. Didur as friends have gathered to colebrate the Antonio, Mr. de Segurola as Franz, occasion. But Flammen cannot ente-Miss Robeson as La Pazza, Miss Ege- into the spirit of the festivities. Him ner as Maud and Miss Arden as La friends rally him about the little

Concert by the Zollner Quartet, Prin- "Lodoletta," will conduct the performcess Theatre, 3 p. m.:

"Lodoletta," will conduct the performcess Theatre, 3 p. m.: ance. The stage direction is in the Flammen admits his love for the lost Op. 17 Seambati ance. The stage direction is in the ches for string quartet. Eugene Goossens hands of Richard Ordynski, while Giutto Tarn. lio Setti has trained the chorus. The scenery has been painted by Pieretto lover and that therefore he should Organ recital by Samuel A. Baldwin Bianco and the costumes made from banish her from his mind. designs by Palanti,

The story of "Lodoletta" is as fol-

MONDAY

Song recital by Dorothy Fox, assist-

TUESDAY

Song recital by Mme. Namara, Prin-

Aeolian Hall, 3 p. m .:

1/Ombre des arbre

I Am the Whid (c) 'Neath the Sars (first time)

Aeolian Hall, 8:15 p. m.:

Carnegie Hall, at 8 p. m.:

Overting. "Euryanthe"
Violin Concerto
David Hochstein
Vilaya (The Moldan)
Aria from "Thais"
Symphony, No. 4 Maggie Teyte

THURSDAY

Orchestra, Carnegie Hall, 8:15 p. m.

Symphony No. 6. Beethoven Concerto Grosso in D. minor, No. 10, Op. 6. Hamies Overture, "Anacrees" Teem in Jour," Pantomime, "Dailee Raye Generals' Rayes Teembertal fragments from "Daphuls et Chios Rayes Ballet in one act."

FRIDAY

tra, Carnegie Hall, 2:30 p. m.

chestra, Carnegie Hall, 2 p. m.

Aeolian Hall, 8:15 p. m.

Concert by the Boston Symphony

Symphony, No. 4

Mine Namara

village and every one is preparing to celebrate the sixteenth birthday of illuminated. Her disillusion breaks Lodoletta. The Little Skylark, as her her heart. She falls helpless in the name signifies, was found in a basket snow just as midnight sounds. Flam-Organ recital by Joseph Bonnet, of flowers on the lakeside by old An-men's party of friends depart, singing tonio, who brought up the little waif as his own child. All join in decoratreturn from the flower market. A passing party of strangers stops for their owner is cold in death. refreshments. Among them is the Parisian painter, Flammen, who has The other operas of the week will be been sent out of France by order of Napoleon III for expressing anti- Mmes. Hempel and Perini and Messrs. imperial sentiments. He is attracted Caruso, de Luca, Malatesta, Laurenti ed by George Harris, jr., at the piano, by the Madonna in the little shrine, and Reschiglian. Mr. Bodanzky will the care of which is Lodoletta's special | conduct. concern. He wants to buy it from An- "Aida" Wednesday evening. tonio, but the latter says it would Mmes. Muzio, Matzenauer and Sparkes Johnnas Brahms grieve Lodoletta. Then Flammen pro- and Messrs. Martinelli, Amato, Marposes to borrow it in consideration of dones, Rossi and Audisio. Miss Smith a gold coin. Antonio, seeing at hand will dance. Mr. Moranzoni will conthe means of purchasing two little red duct. wooden shoes which Lodoletta has "Marouf" Thursday evening, with been longing for, closes the bargain, Mmes. Alda and Howard and Messrs.

ety, and her happiness is unbounded "Saint Elizabeth" on Friday evening. when Antonio presents her with the with Mmes. Easton and Matzenauer

"And the peach tree is in bloomanother gift of God!" exclaims An- conduct. loved Lodoletta, seeks, without suc-Il Sandly and injuring himself fatally. His death duct. Gleriands overwhelms Lodoletta and she is alone lair Pollossal and in tears when Flammen comes obbligate again on the scene at nightfall to get the Madonna. He speaks to her, learns her origin and her with the Madonna and her origin and her misfortune. Her Miss Conde will sing David's "Charmant Concert by the Adele Margulies Trio, her origin and her mistortune. Her origin and her mistortune. Her origin and several songs by Rogers, simple charm fascinates him. He comforts her as one would a child. When Lang and La Forge. Mr. Martinelli break she falls asleep he departs—but with—will sing "Salut Demeure" from "Faust" relio) op. 38, in 6 minor. Greichaninoif out the Madonna, which Lodoletta for and "Celeste Aida." The orchestra, Concert by the Humanitarian Cult, once has forgotten and before which under the direction of Richard Hagehe lays a bunch of roses with the man, will play Svenden's "Carnival in

Che Faro Senza
The Swan (Arranged by Branscombe) Saint Sacras
La Morenita.

Cectl Arden, soperate, of the Metropolitat Opera
House, accompanied by Mr. Buzzl-Poeria
Decis, accompanied by Mr. Buzzl-Poeria Spring and summer have given place Halvorsen's "March of the Bojars."

Miss Geraldine Farrar will sing the | change in her attitude toward him and

Dutch model. She has disappeared from Robert Moranzoni, who has rehearsed the village and all his efforts to dis-Lodoletta and indignantly rejects the suggestion that she has found another

The gayety within the villa is at its height when Lodoletta, almost exhausted, reaches the garden. She has wandered far and has found Flam-It is springtime in the little Dutch men's house at last. She thinks he is expecting her, because the villa is gayly, but as he turns back toward the

"Marta" to-morrow evening, with

the understanding being that the de Luca, Rothier, de Segurola, Chalpainter shall take the Madonna after mers, Bada, Malatesta, Rossi, Bloch, Reiss, Leonard and Audisio, Miss Gall Lodoletta's return from the market and Mr. Bonfiglio will lead the Orienis the occasion of an outburst of gay- tal ballet. Mr. Monteux will conduct,

and Messrs. Whitehill, Ruysdael, Leonard and Schlegel. Mr. Bodanzky will

"La Bohème" at popular prices, tonio, who goes at once to gather her some branches of blossoms while Giansome branches of blossoms while Gian-notto, a fellow villager who long has loved Loddletts socks without suc-the first time here as Musetta) and boness merrymaking is suddenly interrupted d'Angelo, Malatesta, Leonard, Audisio by Antonio falling from the peach tree and Reschiglian. Mr. Papi will con-

Paris," Glazounow's "L' Automne" and

Spring and summer have given place.

Spring and summer have given place.

House, accompanied by Mr. Burd-Peccha.

An allegory, "The Millionaire and the Angel,"

Andants, from "Concerto". Averle S. Francis, Polinaise.

Polinaise Balaban

Spanish Dance. (Consequence)

Spring and summer have given place. Halvorsen's "March of the Bojars.

Tome poem, "Death and Transfiguration," Op. 24.

Stratus

Norma" and "Depuis le Jour" from "Concerto". Polinaise.

Recital by Frances Sonin, soprano, and Aaron Kaufman, pianist, Aeolian

Spanish Dance. (Consequence)

Balaban

Spring and summer have given place. Halvorsen's "March of the Bojars.

Tome poem, "Death and Transfiguration," Op. 24.

Norma" and "Depuis le Jour" from "Louise," by Charpentier. Ernest Bloch's "Trois Poèmes Juifs" will be Spanish Dance Balaban Granades Hall, 8:30 p. m.:

Rhapcoly No. 12 Glinka-Balas ew Hall, 8:30 p. m.:

Mollie Margolles, planist List Ballade, Op. 24
Standchett, Op. 33
Caprice Espagnole, Nocturine, E flat major, Copon Staroute Dance, E minor, No. 2.

Drogat Knotley. Busslan folk souge Staroule Dance, E miner, No. 2,

Drorak Kredsler
Sarakate
Mischa Vielin, violinist. Accompanied by Leo
Rusotto
WEDNESDAY

Drorak Kredsler
Sarakate
Sarakate
File Eagle File Cage Files Cage The Sea and Crief.
The Maid Who Wood the Cossack.
Matter Dearest Cyr request). Darger Home Symphony Concert, under the Naturne, Op. 62, No. 2... auspices of "The Evening Mail," Car- Eugene Onegan. Aaron Kaufman Nicolal Rubinstein Arranged by Paint negie Hall, 8:15 p. m., by the Philhar-legie Hall, 8:15 p. m., by the Philhar-Children's sough Elack Capped Chickadee... Black Capped Co.
Song Sparrow
Who think is and Clover. W
Marching Song by request)
Miss Frances Sonin Metidelssolm Mass
Smetana Predude, G infiner
Massenet Predude, G sharp minor
Hungarian Rhapeotiy, No. 6
Aaron Kaufman O. My Lovely Bride Pickaniany Sleep Song

The Symphony Society

goers will make up the programme of the concert of the Symphony Society lecture-recital before the Music Concert by the Philharmonic Orches- of New York, Walter Damrosch, con- Lovers' Club to-morrow afternoon in Symphony No. 5. In B flat.

Bruckner in a Summer Garden' Dolling noon. This is the first concert in the Concerto No. 3. In B number (for violing mind orthostra)

Satur Sachs

Alfred Mererlin

Statut Sachs

Alfred Mererlin mer determined the first concert in the eighth Street. These compositions will Berlioz eight Sunday afternoons, Efrem Zim-Violin recital by Sascha Jacobser, balist, the popular Russian violinist, will play a Hubay Concerto for the Concerto in E minor. Nardiff. Symphonic Eapagnois D. Lalo tra will be heard in Kalinnikow's was and Pugue (Themes by J. S. Bach.)

M. Roger Debusy Symphony No. 2, a work new to New Music School on next Thursday. The Nardhal first time in America, and the orchestra will be heard in Kalinnikow's Mr. Surette on the significance of En Baicail M. Reger
Dedussy
Canzonetta
Misgralled Hearthuse
Moso Penetto
Caprice Espagnole Refer-Teeffer

From Russia by Cyrus McCormick, a

Music School on next Thursday. The opening lecture was originally and nounced for January 3, but had to be postponed.

Concert by the Boston Symphony Or- For the Thursday afternoon concert The Letz Quartet, assisted by Ossip in Carnegie Hall Claudia Muzio, so- Gabrilowitsch, will play the Cesar

played for the first time at these con-Grieg certs. The other numbers for the Moszkowski orchestra are a symphony, "Harold in Italy," by Berlioz, in which Samuel Lifschey will play the viola obbligate, and Weber's Overture, "Der Frei-peated at the concert of Sunday af-Chopin ternoon, January 13, in Acolian Hall. The third in the series of four Symphony concerts for children will be W. B. Olds given in Aeolian Hall on Saturday W. B. Olds W. O. M'essaer V. O. M'essaer V. O. M'essaer Will explain and illustrate the brass

Rachmanhoof five numbers on the programme such that familiarize the youngsters with the familiarize the youngsters with the hybrid state of the stat Gabriele Sibella clash of the brass: March from Verdi's Claute Warford "Aida," overture "Der Freischütz," by MadDweil James Massell Weber, Nocturne from Mendelssohn's Lidy Strickland "Midaummer Night's Decom" "Tores-"Midsummer Night's Dream." "Toreador" from "Carmen." by Bizet, and Tschaikowsky's "Marche Slav." Walter Damrosch will take up the Two numbers unfamiliar to concert- "Trois Poèmes Juifs," by the Swiss "Harold" Symphony by Berlioz and

the Lenox Theatre, 52 East Seventybe played at the Symphony Society concerts of January 10 and January 13.

Symphony No. 4. Technicos sky Overtuce, "Tragic," Op. 81 Brahms The Swan of Thonela, "Legend from the Fig. Pany, will be the soloist. Miss Muzlo scription concert on Februarg 5,